

CATALOGUE

OF

A Magnificent Assemblage of Ancient and Modern ENGRAVINGS,

OF THE HIGHEST CLASS,
THE PROPERTY OF

A WELL-KNOWN COLLECTOR,

WHO IS COMPELLED TO RELINQUISH THE PURSUIT FROM ILL HEALTH.

The examples are in most superb condition and in the earliest states, having been selected with much care, taste, and judgment from the most celebrated Collections that have been dispersed during the last few years. Among them may be mentioned :

A BRILLIANT PROOF OF THE TRANSFIGURATION,

With the WHITE BOOK, after Raffaele, by Raphael Morghen ;

THE AURORA, A SUPERB PROOF BEFORE ANY LETTERS, BY THE SAME ;

The Marriage of the Virgin, after the same great Painter, by Longhi,

AN ARTIST'S PROOF ;

THE THREE TREES, THE HUNDRED GUILDER, & DESCENT FROM THE CROSS,
(the large plate), by REMBRANDT ;

MOUNT PARNASSUS, CHRIST AND THE PHARISEE, THE FIVE SAINTS, VIRGIN WITH
THE BODY OF OUR LORD, AND ST. CECILIA, BY MARC ANTONIO ;

MUSICIENS AMBULANS, LES OFFRES RECIPROQUES, BY WILLE,
(THE LATTER IN UNIQUE STATE) ;

Madonna di S. Sisto, a splendid artist's proof, by Muller ;

BOLTON ABBEY, BY COUSINS, THE FINE FIRST PLATE, WITH RE-MARK.

THE COLLECTION ALSO COMPRISES MANY OF THE LEADING PRODUCTIONS OF

ALBERT DURER, VISSCHER, SUYDERHOEF, BERGHEM, GARAVAGLIA, ANDER-
LONI, TOSCHI, MARTINET, DESNOYERS, LOUIS, FORSTER, FELSING, MANDEL,
LEWIS, WATT, WILLMORE, DOO,

And the Works of other Artists of high celebrity, all in the same brilliant state & condition.

Works of Woollett, including a proof of the Fishery,

ON INDIA PAPER, BEFORE ANY LETTERS ;

AN ARTIST'S PROOF SERIES OF THE CORREGGIO FRESCO AT PARMA, BY TOSCHI,
SELECTED BY THE ENGRAVER FOR THE PRESENT PROPRIETOR.

*The whole forming a rich assemblage of high art well worthy the
attention of the Collector and Amateur.*

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOOTHEY & JOHN WILKINSON

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On TUESDAY, the 27th of MAY, 1856, and following Day,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two Days after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

A MAGNIFICENT ASSEMBLAGE

OF

ANCIENT & MODERN ENGRAVINGS,

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FIRST DAY'S SALE.

DRAWINGS.

LOT

<i>Richardson</i>	1	Lake Scenes, effect of mist, Le Capelain, <i>framed</i> ; Landscape and Figures, <i>in red chalk</i> , by A. Caracci	3	"	11	"
<i>Woodward</i>	2	Shipping in a Calm firing a Salute, by Storck	1	"	3	"
<i>Do.</i>	3	Interior with Figures, <i>pen and bistre</i> , by Rembrandt	1	"	3	"
<i>Colnaghi</i>	4	Fishing Boats, <i>red and coloured chalks</i> , by Prout	2	1	6	"
<i>Do.</i>	5	WELL AT STRASBOURG, <i>pen washed, and black and white chalk</i> , by Prout, <i>an elaborate tinted drawing</i>	1	1	11	"
<i>Schaeffer</i>	6	FALLS OF SCHAUFFHAUSEN, <i>washed, tinted, and heightened with white</i> , by Prout, <i>very fine</i>	1	1	9	"
<i>Let.</i>	7	CHURCH OF ST. PIERRE AT CAEN, <i>pencil heightened with white</i> , by S. Prout, <i>a grand drawing, one of his latest productions</i>	1	10	15	"
<i>Colnaghi</i>	8	WOODLAND SCENE, NORTH WALES, <i>in water colours</i> , by West	1	6	"	"
<i>Do.</i>	9	VIEW IN NORWAY, MOONLIGHT, <i>in water colours</i> , by West, <i>equally fine</i>	1	4	15	"
<i>Do.</i>	10	THE WRECK, <i>a clever drawing, water colours</i> , by Joy	1	2	10	"
<i>Pomick.</i>	11	"OUTWARD BOUND," <i>water colours</i> , by Joy, <i>fine and carefully finished</i>	1	4	4	"
<i>Agnew</i>	12	THE BAY OF NAPLES, WITH VESUVIUS IN THE DISTANCE, <i>IN WATER COLOURS</i> , by J. M. W. TURNER	1	11	11	"
<i>Do.</i>	13	THE BRIDGE AT AVIGNON, <i>IN WATER COLOURS</i> , by J. M. W. TURNER, <i>a very fine and important drawing</i>	1	14	"	"

ENGRAVINGS.

P. ANDERLONI.

- 3 4 " 14 HELIODORUS, after RAFFAELLE, curious proof before the border 1 *Exceeds*
 5 5 " 15 JUDGMENT OF SOLOMON, after RAFFAELLE,
 CHOICE FIRST PROOF BEFORE THE FINISHED BORDER 1 *Follows*
 8 " " 16 LA BELLE VIERGE, after RAFFAELLE, from the picture in the
 Earl of Ellesmere's Gallery,
 EXTREMELY RARE FIRST PROOF, WITH THE RE-MARK 1 *do*
 9 " " 17 WOMAN TAKEN IN ADULTERY, after TITIAN,
 first proof with the white flowers, rare 1 *Exceeds*
 8 15 " 18 MOSES AND JETHRO'S DAUGHTER, after POUSSIN,
 first proof, with the white sandal, equally scarce 1 *Colnaghi*

BARRAUD.

- 1 1 " 19 A pair, The Choristers, india proof before any letters 2 *do*
 " 17 " 20 The Choristers, in the same state; the First Step, after Faed, by
 Harrison, same state 2 *Follows*

BELLIN.

- 1 " " 21 William Lord Russell taking leave of his Children, after Bridges,
 proof; Waiting for the Ferry, after Herring, by Gilbert,
 india proof before any letters 2 *Exceeds*
 1 6 " 22 The Salutation, after Eastlake, artist's india proof 1 *Exceeds*

BERVIC.

- 4 10 " 23 THE LAOCOON, first proof before any letters 1 *Exceeds*
 2 8 " 24 ACHILLES AND CHARON, india proof 1 *Exceeds*

BERGHEM.

- " 16 " 25 THE BAGPIPER, from the Collection of Lord Aylesford 1 *Exceeds*
 12 " " 26 THE THREE COWS, first state, brilliant impression; from the
 Maberly and Sheepshanks Collections 1 *Colnaghi*
 8 10 " 27 THE SAME PRINT, in the second state, extremely fine and very
 rare; from the Verstolk Collection 1 *Exceeds*

BLANCHARD.

- 1 1 " 28 ELIZABETH OF BOURBON, after RUBENS, first proof 1 *Exceeds*
 1 6 " 29 THE HEAD OF THE SAVIOUR, after P. DELAROCHE,
 first india proof 1 *do*
 " 10 " 30 THE ANGEL GABRIEL, after the same, and in the same early state 1 *Exceeds*

BOLSWERT.

<i>Rosda</i>	31	THE DOCTORS OF THE CHURCH, after RUBENS	1	2	5	"
<i>Schaghtel</i>	32	LION HUNTS, after RUBENS	"	"	18	"
<i>Leendert</i>	33	THE SET OF CLASSICAL LANDSCAPES, after RUBENS, one a proof	6	4	12	"

BRIDOUX.

<i>Agnew</i>	34	VIERGE AU CANDELABRE, after RAFFAELLE, first india proof, with the re-mark	1	3	"	"
<i>Enver</i>	35	THE MIRACULOUS CONCEPTION, after MURILLO, superb first india proof, with the white flower, extremely fine and rare	1	"	"	"
<i>Do.</i>	36	THE INFANT CHRIST, after MURILLO, fine proof, with the white flower	1	2	15	"

BROMLEY.

<i>Underwood</i>	37	THE TRIAL OF EFFIE DEANS, after LAUDER, proof before the letters, rare	1	2	2	"
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BURNET.

<i>Enver</i>	38	The Cat, after Gerard Douw, artist's proof	1	"	16	"
<i>Schaghtel</i>	39	THE HAWK TRAINER, after LANDSEER, india proof before the letters	1	/	2	"
<i>Chambers</i>	40	DEATH OF TIPPOO SAIB, after WILKIE, first india proof	1	/	2	"
<i>Holloway</i>	41	The same, proof etching	1	"	2	6
<i>Underwood</i>	42	THE GREENWICH PENSIONERS, first india proof	1	/	12	"
<i>Do.</i>	43	THE CHELSEA PENSIONERS, after WILKIE, first india proof	1	2	4	"
<i>Schaghtel</i>	44	HIGHLAND COTTAGE HOME, after LANDSEER, proof before any letters	1	/	6	"
<i>Do.</i>	45	THE SCHOOL, after WILKIE, india proof before letters	1	/	12	"

CHANT.

<i>Underwood</i>	46	The Trial of William Lord Russell, after Sir George Hayter, first india proof	1	/	"	"
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CLAESSENS.

<i>Enver</i>	47	DESCENT FROM THE CROSS, after RUBENS, proof	1	2	15	"
<i>Rosda</i>	48	THE NIGHT GUARD, after REMBRANDT, proof	1	/	/	"

COUSINS, R.A.

<i>Holloway</i>	49	THE MAID OF SARAGOSSA, a curious and rare artist's proof, touched by Wilkie	1	5	7	6
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- 12 " " 50 BOLTON ABBEY, after LANDSEER, 1 *Engraving.*
 A MOST RARE AND VALUABLE PROOF BEFORE ANY LETTERS,
 with re-mark, *presque unique* 1
 " 10 " 51 Pius VII., after Sir Thomas Lawrence, proof before letters 1 *Andrews*
 8 8 " 52 RETURN FROM HAWKING, after LANDSEER, first proof 1 *Agnew*
 1 14 " 53 THE QUEEN WITH HER CHILDREN, after LANDSEER,
 india proof before any letters 1 *Palmer*
 5 " " 54 MISS PEEL, after LANDSEER,
 artist's proof, with the painter's autograph 1 *Agnew*
 5 5 " 55 THE DUKE OF WELLINGTON ON THE FIELD OF WATERLOO,
 after LAWRENCE, india proof before any letters 1 *Schlegel*
 1 10 " 56 THE ABERCORN FAMILY, after LANDSEER, first proof 1 *Agnew*
 1 2 " 57 SIR ROBERT PEEL, after LAWRENCE,
 india artist's proof, one of the 14 first taken 1 *Engraving*
 1 18 " 58 THE SUTHERLAND FAMILY, after LANDSEER,
 first artist's proof 1 *Agnew*
 1 10 " 59 LORD PALMERSTON, after PARTRIDGE,
 first india proof before any letters 1 *Engraving*

DESNOYERS.

- " 14 " 60 La Vierge aux Rochers, after L. da Vinci 1 *Woodcut*
 " 9 " 61 La Vierge au Linge, after Raffaele 1 *do*
 1 18 " 62 THE SAME, PROOF 1 *do*
 3 5 " 63 LA VISITATION, after RAFFAELLE, proof 1 *Andrews*
 4 16 " 64 LA BELLE JARDINIERE, after RAFFAELLE, proof 1 *do*
 3 16 " 65 LA VIERGE AU BERCEAU, after RAFFAELLE, proof 1 *Schlegel*
 2 " " 66 LA JARDINIERE DE FLORENCE, india proof 1 *Chambers*

DOO.

- " 13 " 67 MISS MURRAY, after LAWRENCE,
 artist's proof, one of the first 50, rare 1 *Andrews*
 " 16 " 68 INFANT SAVIOUR, after RAFFAELLE,
 beautiful india proof before any letters 1 *Agnew*
 5 7 69 NATURE, after LAWRENCE, artist's proof, extremely fine and rare 1 *Andrews*
 3 " " 70 ECCE HOMO, after CORREGGIO, first india proof 1 *Engraving*
 4 " " 71 JOHN KNOX PREACHING, in handsome gilt frame and glass, fine
 proof before any letters, selected by the engraver 1 *Andrews*

DUPONT.

- 3 10 " 72 EARL STRAFFORD GOING TO EXECUTION, after DELAROCHE,
 india proof before any letters, very fine, "Epreuve choisie par
 H. Dupont" 1 *Engraving*
 2 " " 73 CHRISTUS CONSOLATOR, after SCHEFFER, proof 1 *do*

DURER (ALBERT).

<i>Adams</i>	74	THE NATIVITY, extremely fine and very rare	1	5	10	
<i>Adams</i>	75	THE PASSION OF OUR SAVIOUR, beautiful impressions	16	6		
<i>Adams</i>	76	LA VIERGE AU PAPILLON, beautiful impression	1	2	16	
<i>Adams</i>	77	ST. JEROME WRITING, extremely rare	1	3	5	
<i>Adams</i>	78	SHIELD OF ARMS, WITH THE COCK, superb impression, very rare	1	5	2	6
<i>Adams</i>	79	SHIELD OF ARMS, WITH THE SKULL, equally fine	1	6	8	6
*** The above six lots are from the Maberly Collection.						
<i>Adams</i>	80	THE LADY AND GENTLEMAN, brilliant impression, extremely rare; from the Verstolk Collection	1	4		
<i>Adams</i>	81	MELANCHOLIA, superb impression, in the most perfect condition, very rare; from the same Collection	1	4	8	

EDELINCK.

<i>Adams</i>	82	BATTLE OF THE STANDARD, after L. DA VINCI	1		17	
<i>Adams</i>	83	THE HOLY FAMILY, called LA VIERGE AUX FLEURS, after RAFFAELLE, with fine margin, first state	1	11		

EARLOM.

<i>Adams</i>	84	THE FRUIT AND FLOWER PIECES, first proofs	2	4		
<i>Adams</i>	85	THE FOUR MARKETS, first proofs	4	4	18	

FELSING.

<i>Adams</i>	86	POESY, first state, before the cord on the harp	1	2	5	
<i>Adams</i>	87	ST. GENEVIEVE, first proof before any letters, and with the border unfinished	1	4	4	
<i>Adams</i>	88	ANGELS WITH THE BODY OF ST. CATHERINE, after MACKE, artist's proof on india paper	1	6	6	
<i>Adams</i>	89	SALVATOR MUNDI, after L. DA VINCI, first india proof, with the re-mark	1	1	2	
<i>Adams</i>	90	CHRIST WITH THE DOCTORS, after L. DA VINCI, first india proof, with the white frill, rare	1	1	14	
<i>Adams</i>	91	ANOTHER, in the same early state	1	1	11	

FINDEN.

<i>Adams</i>	92	THE HIGHLANDER'S RETURN, artist's proof on india paper	1		15	
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FORSTER.

<i>Adams</i>	93	URANIA, after RAFFAELLE, artist's india proof, with the white tablet	1	2	2	
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4	6	-	94	RAFFAELLE, FROM HIS OWN PICTURE, artist's india proof, with the white tablet (No. 9)	1	Palmer
5	5	"	95	THE THREE GRACES, first india proof (No. 28)	1	Colnaght
2	15	"	96	ST. CECILIA, after DELAROCHE, india proof before letters	1	Edgmont
6	"	"	97	LA VIERGE A LA LEGENDE, after RAFFAELLE, artist's proof on india paper, very fine and rare	1	Holloway

FRANCOIS.

"	13	"	98	MICHAEL ANGELO, after HIS OWN PICTURE, first india proof before any letters	1	Do
2	3	"	99	THE ITALIAN FAMILY, after DELAROCHE, india proof before any letters	1	Mosside
2	10	"	100	BONAPARTE CROSSING THE ALPS, first india proof	1	Colnaght

GARAVAGLIA.

3	"	"	101	BEATRICE CENCI, after GUIDO, india proof, with artist's name	1	Do
4	2	6	102	HAGAR AND ISHMAEL, after BAROCCIO, proof before any letters	1	Do
4	4	"	103	THE MAGDALEN, after C. DOLCE, proof before any letters, with the white pearls	1	Do
3	3	"	104	THE SAME, india proof, with artist's names	1	Do
20	10	"	105	THE "MADONA DELLA SEGIOLA," after RAFFAELLE, magnificent india proof before any letters, with the re-mark *** This was the Engraver's own proof, and has his autograph.	1	Do
9	6	"	106	THE MEETING OF JACOB AND RACHAEL, after APPIANI, brilliant artist's proof, with white sandal, extremely fine and rare	1	Holloway

FOX, ROBINSON, AND OTHERS.

4	4	"	107	DEER STALKING IN THE HIGHLANDS, artists' proofs, the set complete	6	Edgmont
3	15	"	108	THE SAME, with frontispiece, by HAGHE, equally fine and early	7	Lawes

GIRARDET.

2	10	"	109	THE TRANSFIGURATION, after RAFFAELLE, first proof	1	Colnaght
1	12	"	110	THE LAST SUPPER, after P. DE CHAMPAGNE, first proof	1	Evans

GODEFROY.

"	14	"	111	CONGRESS AT VIENNA, after ISABEY, first proof	1	Palmer
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GOODALL.

6	6	"	112	TIVOLI, A COMPOSITION, after TURNER, first india proof before any letters	1	Holloway
2	2	"	113	OXFORD, after TURNER, proof before letters	1	Colnaght

GRAVES.

<i>Agnew.</i>	114	HIGHLAND WHISKEY STILL, after LANDSEER, proof before any letters, with the thistle	1	4	16	"
<i>Harrold</i>	115	READING THE SCRIPTURES IN ST. PAULS, after HARVEY, beautiful india proof before any letters	1	/	10	"
<i>Harrold</i>	116	THE SAME, in a similar fine state	1	/	5	"

GREATBACH.

<i>Pelzer</i>	117	WATERLOO BANQUET, fine artist's proof, rare, in handsome maple and gold frame with glass	1	4	10	"
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GOLTZIUS.

<i>Butler</i>	118	THE BOY AND DOG magnificent impression, fine and rare	1	/	12	"
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JACKSON.

<i>Mill.</i>	119	THE ROYAL PRINCESSES, after WINTERHALTER, first india proof	1	..	19	"
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SEGHERS.

<i>Evans</i>	120	DANCING ANGELS, after RUBENS, a woodcut	1	/	10	"
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JESI.

<i>Holloman</i>	121	ABRAHAM AND HAGAR, after GUERCINO, first proof	1	2	"	"
<i>Do.</i>	122	LEO X. after RAFFAELLE, first proof	1	5	"	"
<i>Evans</i>	123	THE VIRGIN AND CHILD, called THE "PETTE MADONA," after RAFFAELLE, first proof	1	2	11	"

JOUBERT.

<i>Holloman</i>	124	MOSES WITH HIS MOTHER, after EDDIS, artist's proof on india paper, with the remark	1	/	17	"
<i>Do.</i>	125	The same, equally fine and early state	1	/	18	"

LANDSEER (SIR EDWIN).

<i>Pelzer</i>	126	ETCHINGS, the set complete on india paper, in portfolio	2	4	"	"
<i>Do</i>	127	THE SAME, another similar set, in same state, in portfolio	1	/	18	"

LANDSEER (JOHN).

<i>Belong.</i>	128	THE ALPINE MASTIFF, after LANDSEER, most rare india proof before any letters, extremely fine	1	7	15	"
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LANDSEER (THOMAS).

"	10	129	SUSPENSE, <i>first proof</i>	1 <i>Goodall</i>
1	12	130	NOT CAUGHT YET, <i>first india proof</i>	1 <i>Do.</i>
1	12	131	THE SENTINEL, <i>proof before letters</i>	1 <i>Signeur</i>
1	15	132	RETURN FROM THE WARREN, <i>india proof before any letters</i>	1 <i>Do.</i>
"	16	133	THE LADY AND SPANIELS, <i>first proof</i>	1 <i>Andrews</i>
1	15	134	CHILDREN WITH RABBITS, <i>india proof before letters</i>	1 <i>Baller</i>
1	14	135	THE SAME, <i>engraver's proof</i>	1 <i>Spencer</i>
"	8	136	THE SAME, <i>a proof etching</i>	1 <i>Adams</i>
1	1	137	EOS, <i>a proof before letters</i>	1 <i>Bell</i>
1	4	138	SETTER AND WOODCOCK, <i>first india proof</i>	1
1	4	139	MEMBERS OF THE TEMPERANCE SOCIETY, <i>after HERRING</i> <i>india proof before letters</i>	1 <i>Palmer</i>
"	16	140	SPANIEL AND PHEASANT, <i>artist's proof</i>	1 <i>Do.</i>

LE COMTE.

4	4	141	LA VIERGE AU BERCEAU, <i>after RAFFAELLE</i> , <i>india proof before any letters, with the re-mark</i>	1 <i>Swans</i>
		142	THE ANNUNCIATION, <i>after MURILLO, proof</i>	1
		143	THE VIRGIN AND CHILD SURROUNDED BY SAINTS, <i>after</i> <i>CORREGGIO, first india proof before any letters</i>	1

LEFEVRE.

"	13	144	THE ANNUNCIATION, <i>after MURILLO, proof before the letters</i>	1 <i>Andrews</i>
3	"	145	MARTYRDOM OF ST. SEBASTIAN, <i>brilliant artist's proof</i>	1 <i>Swans</i>

LEROUX.

1	10	146	Virgin and Child, <i>after Pinturicchio</i> , <i>fine first proof (No. 12)</i>	1 <i>Chambers</i>
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LEWIS (CHARLES).

1	16	147	THE OTTER HUNT, <i>after LANDSEER</i> , <i>proof before any letters</i>	1 <i>Backhouse</i>
6	6	148	THE SANCTUARY, <i>first india proof before any letters</i>	1 <i>Spencer</i>
2	12	149	THE RETRIEVER, <i>first proof before the letters</i>	1 <i>Do.</i>
1	6	150	THE QUEEN AND PRINCE ALBERT, <i>after Winterhalter</i> , <i>first proofs before letters</i>	2 <i>Swans</i>
3	"	151	THE SHOEING, <i>after LANDSEER</i> , <i>first india proof before letters</i>	1 <i>Butter</i>

LIGNON.

"	12	152	PORTRAIT OF NICHOLAS POUSSIN, <i>after his own picture</i> , <i>proof before any letters</i>	1 <i>Wotton</i>
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LOUIS.

<i>Spencer</i>	153	MATER DOLOROSA, after RIBERA, india proof before any letters	1	1	5	
<i>Colnaghi</i>	154	NAPOLEON BONAPARTE, after P. DELAROCHE, india proof before any letters, very fine and rare; from the Debois Collection	1	4	10	

LONGHI.

<i>Do.</i>	155	THE MARRIAGE OF THE VIRGIN, after RAFFAELLE, magnificent proof before any letters, and in the finest condition, extremely rare	1	62	"	"
<i>Do.</i>	156	LADY BURGHESSE AND CHILD, after SIR T. LAWRENCE, first india proof	1	"	13	"
<i>Colnaghi</i>	157	NAPOLEON, THE IRON CROWN ON HIS HEAD, fine proof	1	1	6	"
<i>Hollownay</i>	158	THE VISION OF EZECHIEL, after RAFFAELLE, first and rare proof	1	6	7	"
<i>Colnaghi</i>	159	THE MAGDALEN, after CORREGGIO, first proof before any letters	1	17	"	"
<i>Do.</i>	160	THE HOLY FAMILY, after RAFFAELLE, first proof before any letters	1	1	15	"
<i>Hollownay</i>	161	VIRGIN, CHILD, AND ST. JOHN, after L. DA VINCI, fine india proof	1	4	16	"
<i>Colnaghi</i>	162	THE GALATEA, after ALBANO, fine india proof before letters	1	8	8	"

LORRAINE (CLAUDE).

<i>Do.</i>	163	SHIPPING AND BOATS, SUNSET, third state, very fine and rare; from Lord Aylesford's Collection	1	1	3	"
<i>Do.</i>	164	GOING TO THE PASTURAGE, FIRST STATE, very fine	1	3	"	"
<i>Colnaghi</i>	165	APOLLO AND THE SEASONS, FIRST STATE	1	1	2	"

LUTZ.

<i>Do.</i>	166	THE MADONA OF ST. FRANCIS, after CORREGGIO, india proof	1	"	18	"
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MANDEL.

<i>Spencer</i>	167	PORTRAIT OF TITIAN, after HIS OWN PICTURE, first india proof, with the white tablet	1	1	1	"
<i>Do.</i>	168	VANDYCK, after HIS OWN PICTURE, india proof before letters	1	"	11	"

5	5	169	THE ITALIAN HERD BOY, after POLLACK, <i>brilliant first and rare india proof</i>	1	<i>Agnes</i>
"	14	170	LA VEDOVA, <i>first india proof before any letters, equally fine</i>	1	<i>Agnes</i>
13	10	171	THE LITTLE GARDENERS, after MAGNUS, <i>most beautiful and rare india proof before any letters of this celebrated plate</i>	1	<i>Do</i>
"	14	172	SALVATOR MUNDI, after L. DA VINCI, <i>first india proof before any letters and the border</i>	1	<i>Do</i>
"	18	173	RUBENS, after HIS OWN PICTURE, <i>first india proof, with the white tablet</i>	1	<i>Do</i>

£683 15.0

SECOND DAY'S SALE.

MARTINET.

LOT					
2	"	174	LA VIERGE Á L'OISEAU, after RAFFAELLE, <i>first india proof</i>	1	<i>Agnes</i>
4	"	175	LA VIERGE AU PALMIER, after RAFFAELLE, <i>india first proof before any letters, with white flowers</i>	1	<i>Do</i>
1	4	176	Charles in the Guard Room, after Paul Delaroche, <i>curious early proof, with the engraver's autograph, unique</i>	1	<i>Agnes</i>
1	4	177	The same, <i>fine and finished india proof before any letters</i>	1	<i>Do</i>

MERCURI.

1	15	178	ST. AMELIE, after DELAROCHE, <i>india proof before letters</i>	1	<i>Agnes</i>
"	10	179	CHRISTOPHER COLUMBUS, <i>first proof before letters, india</i>	1	<i>Do</i>

METZMACHER.

1	2	180	PHILIP DE CHAMPAGNE, from his own picture, <i>proof</i>	1	<i>Agnes</i>
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MILLER.

6	"	181	MODERN ITALY, after J. M. W. TURNER, <i>fine india proof before letters</i>	1	<i>Do</i>
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RAPHAEL MORGHEN.

<i>Apriat.</i>	182	LUDOVICO ARIOSTO, <i>proof</i>	1	1	"	"
<i>So.</i>	183	GIOVANI BOCCACCIO, <i>proof</i>	1	"	15	"
<i>Evans</i>	184	LEWIS XVIII. <i>after AUGUSTIN, private plate</i>	1	"	10	"
<i>Ismael</i>	185	DANTE ALIGHIERI, <i>proof</i>	1	1	12	"
<i>Palmer.</i>	186	LORENZO DE MEDICI, <i>after G. VASARI, proof before letters</i>	1	3	"	"
<i>Apriat.</i>	187	FRANCESCO PETRARCA, <i>proof</i>	1	1	"	"
<i>Palmer.</i>	188	SAPPHO, <i>after C. DOLCE, fine proof before letters</i>	1	2	7	"
<i>Colnaghi.</i>	189	THEOLOGY, <i>after RAFFAELLE, fine proof</i>	1	"	12	"
<i>Baker.</i>	190	THE DANCING HOURS, <i>after POUSSIN, proof</i>	1	1	10	"
<i>Colnaghi.</i>	191	THE AURORA, <i>after GUIDO,</i> A MOST RARE AND BRILLIANT PROOF BEFORE LETTERS, of the highest quality, and in the finest possible condition; from Baron Verstolk's Collection	1	51	"	"
<i>Kirk.</i>	192	THE SAME, <i>curious proof etching</i>	1	"	4	"
<i>Colnaghi.</i>	193	THE TRANSFIGURATION, <i>after RAFFAELLE, IN THE</i> EARLIEST STATE, WITH THE WHITE BOOK AND LARGE MARGIN; in the most perfect state possible; of excessive rarity A MOST VALUABLE AND DESIRABLE PRINT	1	80	"	"
<i>Hollaway</i>	194	THE MADONA DEL SACCO, <i>after ANDREA DEL SARTO, proof</i>	1	3	7	"
<i>Apriat.</i>	195	CHARITY, <i>after CORREGGIO, fine proof</i>	1	3	"	"
<i>Hollaway</i>	196	THE JURISPRUDENCE, <i>after RAFFAELLE, proof</i>	1	3	15	"
<i>So.</i>	197	The same, in a similar state	1	2	2	"
<i>Hodgson.</i>	198	JEAN OF ARRAGON, <i>after RAFFAELLE,</i> brilliant proof before any letters, very rare	1	16	10	"

MULLER.

<i>Rosada</i>	199	ST. JOHN, <i>after DOMENICHINO, with the date 1808</i>	1	4	"	"
<i>Hollaway</i>	200	ST. CECILIA, <i>after DOMENICHINO, proof before any letters</i>	1	1	18	"
<i>So.</i>	201	THE MADONA DI S. SISTO, <i>after RAFFAELLE,</i> PROOF, WITH ALL ITS MARGIN, IN THE FINEST CONDITION; extremely rare	1	53	"	"

PERFETTI.

<i>Grundy</i>	202	THE SYBIL, <i>after DOMENICHINO, proof before any letters</i>	1	6	"	"
<i>Butler.</i>	203	THE SYBIL, <i>after GUERCINO,</i> proof before letters, but with the arms	1	4	2	"

PILSEN.

<i>Rosada</i>	204	ST. BAVON, <i>after RUBENS</i>	1	"	7	"
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POLLET.

- 8 - 205 IL SUONATORE, after RAFFAELLE, proof before any letters 1 *Alpina.*

PRIOR.

- 5 - 206 VIEW OF HEIDELBURG, after J. M. W. TURNER,
proof before any letters 1 *Colnaghi.*

PYE (JOHN).

- 4 11 - 207 THE TEMPLE OF EGINA, after J. M. W. TURNER,
very scarce proof before any letters 1 *Alpina*
3 3 - 208 VIEW OF EHRENBREITSTEIN, after J. M. W. TURNER,
india proof before any letters 1 *Colnaghi.*

RAIMBACH.

- 10 6 209 THE SPANISH MOTHER, after WILKIE, proof before letters 1 *Anderson*
9 " " 210 THE RENT DAY, after WILKIE,
first india proof before the arms, with skeleton letters; present-
ation plate; one of the first six 1 *Alpina.*

RAIMONDI (MARC ANTONIO).

- 2 " " 211 THE MASSACRE OF THE INNOCENTS, after RAFFAELLE,
the plate without the "Chicot" 1 *Colnaghi.*
17 17 - 212 THE PARNASSUS, after RAFFAELLE,
superb state, excessively rare; from the Debois and Maberly
Collections 1 *Do*
1 10 " 213 THE STREGOZZI, OR TORCH 1 *Do.*
13 10 " 214 CHRIST IN THE HOUSE OF THE PHARISEE, after
RAFFAELLE,
superb impression, in the finest condition; from the Dumesnil,
Debois, and Hawkins Collections 1 *Do.*
22 10 " 215 THE DANCE OF CUPIDS, extremely fine and rare 1 *Debois*
34 " " 216 THE VIRGIN WEeping OVER THE DEAD BODY
OF OUR SAVIOUR, after RAFFAELLE,
beautiful impression of this extremely rare print; from the
Maberly Collection 1 *Colnaghi.*
19 10 " 217 ST. CECILIA SURROUNDED BY SAINTS, after RAFFAELLE,
from the same Collection 1 *Do*
42 " " 218 THE FIVE SAINTS, after RAFFAELLE,
most brilliant impression of one of the rarest works of the
Master; from the Mariette and Delaporte Collections 1 *Do*

REMBRANDT.

(The numbers in parentheses refer to Wilson's Catalogue.)

<i>Colnaghi</i>	219	THE TRIUMPH OF MORDECAI (53), very fine and rare; from the Maberly Collection	1	2	18	
<i>London</i>	220	ADORATION OF THE SHEPHERDS	1	..	11	
<i>Colnaghi</i>	221	CHRIST WITH THE DOCTORS, from the Debois and Hawkins Collections	1	2	8	
<i>Exans.</i>	222	THE LITTLE LA TOMBE, on india paper	1	2	16	
<i>Do.</i>	223	THE SAME, on plain paper	1	..	18	
<i>Colnaghi</i>	224	CHRIST AND THE WOMAN OF SAMARIA, FIRST STATE, ON INDIA PAPER, most rare; from the Maberly and Barnard Collections	1	3	3	
<i>Exans.</i>	225	THE AGONY IN THE GARDEN (34)	1	2	3	
<i>Russell</i>	226	CHRIST AND THE WOMAN OF SAMARIA (75), second state, the upright plate	1	..	16	
<i>Exans.</i>	227	THE HUNDRED GUILDER PRINT, magnificent impression, on india paper, of the extremely rare second state, with large margin; from Lord Aylesford and Mr. Hawkins' Collections	1	27	10	
<i>Do.</i>	228	DESCENT FROM THE CROSS, the small plate, from the Verstolk Collection	1	..	8	
<i>Christ.</i>	229	THE LARGE DESCENT FROM THE CROSS, (84), most beautiful impression, in the finest state and condition, excessively rare; from the Denon, Sheepshanks, and Maberly Collections	1	32	..	
<i>Lippin</i>	230	ST. JEROME READING (110), extremely scarce, first state, with the narrow casements	1	..	10	
<i>Exans.</i>	231	THE JEWISH SYNAGOGUE (30), splendid impression, very rare; from the Baring, Sheepshanks and Maberly Collections	1	1	10	
<i>Do.</i>	232	BEGGARS AT THE DOOR OF A HOUSE (173), superb impression	1	2	2	
<i>Colnaghi</i>	233	COTTAGE WITH WHITE PAILS (229), FIRST STATE, most brilliant, and extremely rare; from the Aylesford and Maberly Collections	1	18	18	
<i>Do.</i>	234	LANDSCAPE, WITH THE OBELISK (227), FIRST STATE, on india paper, very fine and rare; from the Maberly Collection	1	3	10	

9	5	..	235	VILLAGE NEAR A HIGH ROAD, brilliant second state, rare	1	<i>Swan</i>
7	10	..	236	COTTAGE WITH A BARN (222), superb impression from the Maberly Collection, with a copy	2	<i>Do.</i>
1	"	..	237	VIEW ON THE BANKS OF A CANAL, extremely fine; from Sir T. Lawrence's Collection	1	<i>Do.</i>
31	"	..	238	THE THREE TREES (209), a most magnificent impression of one of the finest and purest of Rembrandt's works, in superb condition; from the Debois and Delaporte Collections	1	<i>Colnag.</i>
"	16	..	239	ABRAHAM FRANZ (275), fourth state	1	<i>Byman</i>
"	11	..	240	Renier Anslo (273),	1	<i>Wood</i>
13	"	..	241	THE GREAT COPPENOL (285), second state, on india paper, very rare, with a sheet of his Calligraphy	1	<i>Colnag.</i>
9	"	..	242	DR. FAUSTUS (272), FIRST STATE, on india paper, magnificent impression, extremely rare; from the Maberly Collection	1	<i>Do.</i>
9	10	..	243	JAN ASSELYN (279), FIRST STATE; with the easel, very fine and excessively rare; from the Carew, Harding, and Maberly Collections	1	<i>Do.</i>
10	10	..	244	EPHRAIM BONUS (205) The Jewish Physician, magnificent impression, extremely scarce; from the Verstolk Collection	1	<i>Do.</i>
2	3	..	245	Utenbogardus (281)	1	<i>Byman</i>
4	4	..	246	THE GREAT JEWISH BRIDE (337), superb impression, very rare; from the Maberly Collection	1	<i>Swan</i>
2	12	6	247	THE LITTLE JEWISH BRIDE (338), beautiful impression; from the Maberly Collection	1	<i>Colnag.</i>
"	9	..	248	THREE FEMALE HEADS (362)	1	<i>Swan.</i>

RICHOMME.

1	10	..	249	THE SILENCE, after CARACCI, proof	1	<i>Colnag.</i>
3	9	..	250	LA VIERGE AUX ANGES, after RAFFAELLE, first proof with the white sandal	1	<i>Follow</i>

RICHARDSON.

1	6	..	251	VIEW OF WINDSOR CASTLE, after D. O'HILL, first india proof	1	<i>Colnag.</i>
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ROBINSON (JOHN H.)

<i>Agnes</i>	252	THE LATTICE, after LANDSEER, proof before letters	1	/	
<i>Indem</i>	253	NAPOLÉON AND PIUS VII., after WILKIE, first india proof before the letters	1	/	10

RYALL.

<i>Holloway</i>	254	COLUMBUS, after DAVID WILKIE, first proof before any letters	1	2	3
<i>Leaves</i>	255	DEATH OF THE STAG, after ANSDALL, proof before any letters	1	/	10
<i>Indem</i>	256	THE CORONATION OF THE QUEEN, after HAYTER, first india proof	1	/	16
<i>Trans.</i>	257	PILGRIMS AT THE WELL, after BURTON, rare proof before any letters; engraved for the Dublin Art Union	1	3	3
<i>Will.</i>	258	The Duke of Wellington, from a Daguerreotype, india proof before any letters	1	..	15

SCHIAVONETTI.

<i>Leaves</i>	259	THE CARTOON OF PISA, after MICHAEL ANGELO, india proof before any letters	1	/	..
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SCHULER.

<i>Will.</i>	260	LES MOISSONNEURS AND PECHEURS, after L. ROBERT, first india proofs	2	..	13
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SHARPE.

<i>Holloway</i>	261	ZENOBI, after MICHAEL ANGELO, first proof	1	..	5
<i>Do.</i>	262	ST. CECILIA, after DOMENICHINO, first proof before the border, with all its margin	1	4	4

SIXDENIERS.

<i>Agnes</i>	263	DEATH OF RAFFAELLE, after BERGERET, first india proof before any letters	1	/	/
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SMITH.

<i>Will.</i>	264	The Village Festival, after Wilkie, india proof before any letters	1	/	/
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STRANGE.

- 8 10 . 265 ESTHER AND AHASUERUS, after GUIVAINÉ,
fine proof before any letters 1 Colnagh
/ " . 266 ABRAHAM AND HAGAR, after THE SAME, in a similar state 1 Do.

SUYDERHOEF.

- 6 15 . 267 THE COTTAGE DOOR, after OSTADE,
SPLENDID PROOF; first state, most fine and rare; from the
Defries and Verstolk Collections 1 Leaver
" 10 . 268 CHRIST BEFORE PILATE, after JORDAENS,
rare proof 1 Colnagh
/ 10 . 269 THE GAME OF BACKGAMMON, after OSTADE 1 Leaver
/ 5 . 270 MAN SEATED, HAT ON HIS HEAD, after FRANK HALS,
PROOF; from the Barnard and Defries Collections 1 Do.
/ 13 . 271 THE FOUR BURGOMASTERS, after KEYSER,
from the Praun Collection 1 Colnagh

SACHLEVEN.

- / 5 . 272 THE FOREST WITH TWO SPORTSMEN, rare and fine 1 Leaver.

TOSCHI.

- 5 12 6 273 LA MADONA DELLA SCUDELLA, after CORREGGIO,
proof before letters 1 Do.
5 " . 274 MADONA DELLA TENDA, after RAFFAELLE,
artist's proof, with the engraver's autograph 1 Do
15 10 . 275 THE DESCENT FROM THE CROSS, after D. DE
VOLTERRA,
proof with the square re-marks, and engraver's autograph 1 Botten
* * This was the last working proof taken from the plate.
56 " . 276 THE GREAT WORK OF THE CORREGGIO FRESCO,
PUBLISHED AT PARMA, Do.
FIRST ARTIST'S PROOFS, WITH THE RE-MARK, CONSISTING
OF 22 PLATES IN 13 NUMBERS; ALSO THE PORTRAIT OF
CAVALIER TOSCHI, AND TWO GROUPS OF CHILDREN, IN
ALL 25 PLATES, EACH SIGNED BY THE ENGRAVER; ONLY
33 COPIES WERE PRINTED AND HAVE BEEN ALL SUB-
SCRIBED FOR 25

VAN VLIET.

- / 11 . 277 ST. FRANCIS PRAYING 1 Leaver

VISSCHER (L.)

<i>Evans</i>	278	THE PANCAKE WOMAN, FIRST STATE, <i>before the address ; from the Mariette, Valois, Bordigue, and Maberly Collections</i>	1	7	10	"
<i>Palmaghi</i>	279	THE RAT-CATCHER, PROOF BEFORE THE LETTERS, IN THE FINEST STATE, <i>very rare ; from the Maberly Collection</i>	1	12	15	"
<i>Evans</i>	280	THE SKATERS, <i>after</i> OSTADE, PROOF IN THE FIRST AND FINEST STATE, <i>with white marks on chimney, unique ; from the Verstolk Collection</i>	1	6	15	"
<i>Palmaghi</i>	281	PORTRAIT OF COPPENOL, PROOF IN THE FINEST CONDITION	1	3	15	"
<i>Evans</i>	282	GELLIUS DE BOUMA, <i>before the date</i>	1	2	17	"
<i>Do</i>	283	PORTRAIT OF ROBERT JANEM	1	"	16	"
<i>Do</i>	284	PORTRAITS OF SPAVENBEECK and ENGELTIC PEETERS, <i>scarce</i>	2	"	9	"
<i>Palmaghi</i>	285	PORTRAIT OF C. VISSCHER IN A HAT AND CLOAK, FIRST STATE ; <i>from the Defries Collection</i>	1	1	17	"

VOLPATO.

<i>Evans</i>	286	THE STANZAS OF THE VATICAN, <i>after</i> RAFFAELLE, <i>seven of which are proofs ; the SCHOOL OF ATHENS, a fine impression</i>	8	16	"	"
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VOSTERMAN.

<i>Do</i>	287	THE ADORATION OF THE SHEPHERDS, <i>after</i> RUBENS, FIRST STATE	1	2	2	"
<i>Do</i>	288	THE SALUTATION, <i>after</i> RUBENS, FINE PROOF	1	2	11	"

WAGSTAFFE.

<i>Abel</i>	289	THE MARRIAGE OF THE QUEEN, <i>after</i> HAYTER, <i>india proof before letters</i>	1	1	2	"
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WALKER.

<i>Agnew</i>	290	THE CHALLENGE, <i>after</i> LANDSEER, <i>india proof before any letters, very fine</i>	1	6	"	"
<i>Agnew</i>	291	CAXTON AND THE ABBOT OF WESTMINSTER, <i>after</i> DOYLE, <i>proof before letters</i>	1	"	5	"

WATT.

- / 11 .. 292 MAY DAY, after LESLIE, *first india proof* 1 *India proof*
 8 " .. 293 THE HORSES AT THE WELL, after LANDSEER,
india proof before any letters 1 *Alpines*
 8 8 .. 294 HIGHLAND DROVERS, after LANDSEER,
first india proof before any letters 1 *Butter*
 7 12 6 295 THE HORSES AT THE WELL,
india proof before any letters, with the date 10 May, 1846 1 *Beane*

WATKINS.

- / / .. 296 CHARLES I. AT EDGEHILL, after G. CATTERMOLLE,
artist's proof 1 *Wils.*

WEBER.

- / " .. 297 NAPOLEON WITH THE KING OF ROME, after STEUBEN,
india proof before any letters 1 *Beane*

WATERLOO.

- / / .. 298 ELIJAH FED BY RAVENS, from the *Seguier Collection* 1 *Beane*
 " 6 .. 299 Salmacis and Hermaphrodite 1 *Butter*
 " 3 .. 300 Death of Adonis 1 *Hosd*
 " 3 .. 301 The Little Bridge 1 *Do.*

WILLE.

- / " .. 302 LE CONCERT DE FAMILLE, after SCHALCKEN,
very fine proof before any letters 1 *Beane*
 34 10 .. 303 THE SATIN GOWN, after TERBURG,
FINE PROOF, IN THE FIRST STATE BEFORE THE ARMS 1 *Hollins*
 8 " .. 304 LE JEUNE JOUEUR D'INSTRUMENT, after G. DOUW,
proof before any letters; from the Verstolk Collection 1 *Beane*
 10 15 .. 305 L'OBSERVATEUR DISTRAIT, after MIERIS,
PROOF before any letters, but with the arms; from the same
Collection 1 *Do.*
 5 5 .. 306 LES BONS AMIS, after OSTADE,
proof before any letters; from the Verstolk Collection 1 *Alpines*
 6 " .. 307 LA LISEUSE, after G. DOUW,
FIRST STATE, proof before any letters, undescribed, retouched by
Wille, unique; from the same Collection 1 *Beane*
 15 " .. 308 LES OFFRES RECIPROQUES, after DIETRICH,
first proof before any letters, with the etching at one corner of
the plate, extremely rare, before the cross lines on the drapery
of the woman; from the Verstolk Collection 1 *Alpines*

- Agnes.* 309 LES MUSICIENS AMBULANS, after DIETRICH,
magnificent proof before any letters, but with the arms; from
Colonel Durrant's Collection 128

* * The above eight lots are in the finest imaginable condition.

WILLMORE.

- Newbold.* 310 The Ferry Boat, after Thomason, proof etching 1 .. 3
 H 311 ANCIENT ITALY, after J. M. W. TURNER,
proof before any letters 1

WILSON.

- Leaves.* 312 CARTHAGE, artist's proof, very rare 1 3 18

WITDOUC.

- Peliss.* 313 THE RAISING OF THE CROSS, after RUBENS,
on three sheets 1 1 2

WOOLLETT.

- Hallway.* 314 JOCUND PEASANTS, after DUSART,
superb proof before any letters, in the finest condition; from M.
Dubois' Collection 1 6
Leaves. 315 THE DEATH OF GENERAL WOLFE, after WEST,
proof on india paper 1 4 4
Colnaghe. 316 THE SPANISH POINTER, after STUBBS,
SUPERB ARTIST'S PROOF, very fine and rare 1 15 15
So. 317 MACBETH, after ZUCCARELLI, PROOF 1 1 16
Leaves. 318 THE PHAETON, after WILSON,
SPLENDID PROOF BEFORE THE LETTERS 1 10 10
Butler. 319 TOBIAS AND THE ANGEL, after GLAUBER,
proof with letters 1 4 12
Colnaghe. 320 Roman Edifices in Ruins, proof etching 1 .. 5
So. 321 THE SAME, a proof before any letters, but cut close 1 .. 11
Hudson. 322 ANOTHER MOST SPLENDID PROOF ON INDIA PAPER, with
the arms 1 8
Bowser. 323 THE ENCHANTED CASTLE, after CLAUDE,
fine proof before any letters 1 4 15
 324 Battle of La Hogue, after West, touched proof etching 1
So. 325 APOLLO AND THE SEASONS, after WILSON,
proof before any letters, extremely fine 1 8 15

8	326	SOLITUDE, after WILSON, FINE PROOF	1 Brown.
16	327	THE MERRY VILLAGERS, after JONES, proof	1 Woodcut
7	328	CELADON AND AMELIA, after WILSON, BRILLIANT PROOF	1 Salted
4 10	329	CICERO AT HIS VILLA, after WILSON, FINE PROOF	1 Do.
5	330	CEYX AND ALCYONE, after WILSON, BRILLIANT PROOF	1 Do.
26	331	THE FISHERY, after WRIGHT, MOST SPLENDID INDIA PAPER PROOF before any letters, in the highest condition, extremely rare	1 Coloured

* * * The above choice selection of Woollett's works are principally
from the Cabinet of the late Mr. Burke.

ZOBELL.

16	332	THE QUEEN AND PRINCE ARTHUR, after WINTERHALTER, first india proof	1 Salt.
4	333	The Transfiguration, after Raffaele; and the Raising of Lazarus, after D. de Volterra, both proofs	2 Coloured

PORTFOLIOS.

2 10	334	A large Portfolio with leaves, half morocco	1 Coloured
2 6	335	A smaller one with leaves, half morocco	1 Salt.
1 3	336	A Solander, lettered "Italian and German Drawings"	1 Signed.
1 14	337	Two smaller ones	2 Do

1119. 11. 11.

END OF SALE.